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against it is almost as long. It begins with the first German editor of the *Dialogus*, Beatus Rhenanus (Basel, 1519), and includes Justus Lipsius, Joh. Ger. Vossius, Fr. August Wolf, Eichstadt, Bernhardy and Sauppe. Some, as is well known, were inclined to assign the work to Pliny or Quintilian. The arguments *pro* and *con* receive careful attention, and due weight is attached to Adolph Lange's discovery, as early as 1803, of the correspondence between Pliny Epp. ix. 10, *inter nemora et lucos*, etc., and Dial. c. 9 and c. 12. Weinkauff insists upon an early date of composition, vigorously opposing those who would set it after Maternus' death in 91, or even after the close of Domitian's reign. His arguments seem to us conclusive. Tacitus wrote the work, if at all, as a young man, and the difference in style between it and the *Agricola* is surely not greater than between Carlyle's *Life of Schiller* and his *Sartor Resartus*. One could wish that Weinkauff himself had imitated the brevity of Tacitus' later works rather than the redundancy of the *Dialogue* in his description of the author's plan and purpose, and surely those interested in so difficult a question will regard the coaching on the life and character of the younger Pliny as quite gratuitous. Pages cxxxvii-clxx contain a useful summary of Tacitean peculiarities, which needs however to be supplemented by the treatises of Draeger and Wölfflin. Finally, the Indices, p. 38-292, embracing synonyms, hendiadys, etc., rhetorical figures, syntactical usage, Latinity, though not by any means exhaustive, constitute the most valuable feature of the work.

MINTON WARREN.

Lecturas de Clase, escogidas de autores españoles que hoy viven, colleccionadas y anotadas por D. GUILLERMO I. KNAPP, pp. iv+120. New Haven, Peck; New York, Christern, 1880.

This unpretentious little work contains five prose-extracts from Spanish authors of to-day, among whom we notice the familiar names of Cánovas del Castillo and Juan Valera. The whole amounts to only ninety-five pages of text, of which the introductory selection, a short one-act comedy, is a fair specimen of what one could see any evening on the boards of Madrid, where two or three like productions are often represented in as many hours to the intensely theatre-loving *Madrileños*. The pieces that follow are well chosen, but unfortunately are much too short to give the student any adequate idea of the extent or variety of the modern Spanish vocabulary.

A list of words for the comedy, with a supplementary one to the other articles, and five pages of notes to the entire work, are added as helps to an understanding of the different texts.

It is much to be regretted that Professor Knapp has not given us here both longer selections and more of them. He has cut himself loose from the traditional classicism so common in such manuals, and in this respect his *Lecturas* is a step in the right direction. They *introduce* the reader to the fresh, living thought of regenerated Spain, but they do not give him a chance to become acquainted with its extraordinary development.

A. M. E.